

Cernunnos Books Imprint of Harry N. Abrams "PANDEMONIUM"

Pandemonium: A Visual History of Demonology by Ed Simon
Now Available.



ABOVE: LINDALL WITH HIS MAJOR PIECE FOR THE BOOK

"If MRI can examine the nooks and corners of Lindall's psyche, behind the enjoyment he savors while performing diverse tasks in his career, is his mind's Eye, bulging, enraptured, staring at Paradise Lost—a one-pointedness signifying Terrance Lindall is John Milton's chosen one to illuminate PL with lucidity appropriate for the postmodern period."

Academia Letters, April 2021. Corresponding Author: **Bienvenido Bones Banez**

ED SIMON'S "PANDEMONIUM" FEATURES 400
ARTISTS FROM BOSCH TO BASQUIAT,
ILLUSTRATING FROM DANTE TO MILTON
Edited by Rodolph Lachat

Harry N. Abrams also distributes publications for the Victoria and Albert Museum, Tate, Vendome Press (in North America), Booth Clibborn Editions, MoMA Children's Books, and 5 Continents.

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Pandemonium a Comment

By Terrance Lindall

Ed Simon's book ***Pandemonium*** arrived yesterday. It is a sumptuous well-designed scholarly book with visually arresting art by some of the most famous artists going back centuries and going forward to our own time.. as the advertizing states "From Bosch to Basquiat, from Dante to Milton." It is a compendium of subjects and historical records and anecdotes about demons and demonology that will keep the reader enthralled for hours. It is jocular, ribald, but serious reading nonetheless. You will come back to this book time and time again.

The book starts out with an anecdote about how Ed Simon was googling his name on the web and it came up with his name as the author of ***The Necronomicon***, a mythical ancient book of spells and human sacrifice from the fantastical imagination of H.P. Lovecraft. Rather good and portentous indeed of a rousing book to be authored.

The book is divided into six chapters and a conclusion. Chapter IV is entitled "Better to Reign in Hell" (referencing Satan's declaration), and covers The Age of Reason 1650-1800 AD. Therein we see images of William Blake, Sebastiano Ricci, Henry Fuseli, Sir Thomas Lawrence, John Martin, Hogarth, Gustave Dore', great company for a two page spread of my art. There are many lesser known but highly engaging artists in etchings, engravings, caricatures and the like. The chapter is around 66 pages and would make in itself a fine essay for Milton scholars or students.

Chapter IV begins with a apt quote from Daniel Defoe:

Wherever God erects a house of prayer,
The devil always builds a chapel there,
And 'twill be found upon examination,
THE LATTER HAS THE LARGEST CONGREGATION!

CHAPTER TWO

Deliver Us from Evil

Medieval Demonology, 800-1500

"The Banners of the King of Hell Advance/Closer to us,
my master said; 'so look/Straight ahead and see
if you can spot them."

—DANTE ALIGHIERI, *The Divine Comedy* (1308–1321)

"May the Holy Cross be my light/May the dragon never be
my guide/Begone Satan/Never tempt me with your vanities/
What you offer me is evil/drink the poison yourself."

—BENEDICTINE FORMULA FOR EXORCISM, Manuscript Held
at Metten Abbey in Bavaria (1415)

The following pages are what
appear on Amazon as teasers



Illustration 2

AN MEDIEVAL DEMON

When the Renaissance artist Michelangelo painted the Sistine Chapel ceiling, he depicted the human body in a way that was both idealized and realistic. The figures of Adam and Eve, for example, are shown in a state of perfect health and vitality. This is a departure from the medieval tradition, which often depicted the human body as a site of suffering and decay. The Renaissance artist's focus on the human body was a reflection of the humanist movement, which emphasized the importance of the individual and the human experience.

In the Renaissance, the human body was seen as a source of beauty and inspiration. Artists like Michelangelo and Leonardo da Vinci were fascinated by the anatomy of the human body and sought to depict it in a way that was both accurate and idealized. This was a departure from the medieval tradition, which often depicted the human body as a site of suffering and decay. The Renaissance artist's focus on the human body was a reflection of the humanist movement, which emphasized the importance of the individual and the human experience.

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William-Adolphe Bouguereau, 30 November 1825 – 19 August 1905) was a French academic painter. In his realistic genre paintings he used mythological themes, making modern interpretations of classical subjects, with an emphasis on the female human body.^[1] During his life, he enjoyed significant popularity in France and the United States, was given numerous official honors, and received top prices for his work.^[2] As the quintessential salon painter of his generation, he was reviled by the Impressionist avant-garde.^[2] of interest in figure painting led to a rediscovery of Bouguereau and his work.^[2] Throughout the course of his life, Bouguereau executed 822 known finished paintings, although the whereabouts of many are still unknown.^[3]

[illegible]

The Buddhist movement, largely unknown in America until the mid-1950s, has been a source of surprise and interest to the general public. But many current folk theologians, like Ingeborg and Michael Albrecht, are often somewhat qualified in the supply of data to a figure of the past, or to a particular movement, or to the diverse range of Buddhist practices and communities in America. It is this issue that the following passage intends to supplement with the help of a Buddhist writer, who is a native speaker of the language.

During the past century, there has been a growing interest in reexamining the Buddhist religion, and this has led to a number of new books and articles. One of the most recent and important contributions to this field is the book *Buddhist Revival and Spiritual Awakening in Developing the Mindfulness Movement*, edited by Michael Albrecht and Ingeborg Albrecht. This book is a collection of essays that explore the history and development of the Buddhist movement in America, and the role of mindfulness in this movement.

The book is divided into three main sections. The first section, "The History of the Buddhist Movement in America," explores the early history of Buddhism in America, from the late 19th century to the mid-20th century. The second section, "The Development of the Mindfulness Movement," explores the growth of the mindfulness movement in America, from the 1960s to the present. The third section, "The Role of Mindfulness in the Buddhist Movement," explores the role of mindfulness in the Buddhist movement, and the challenges it faces.

The book is a valuable contribution to the field of Buddhist studies, and it is a must-read for anyone interested in the history and development of the Buddhist movement in America. It is also a valuable resource for anyone interested in the role of mindfulness in the Buddhist movement.

With *Positive Illusions*, Kelly Gable and John T. O'Leary examine the ways in which people use positive illusions to cope with stress and to maintain a positive outlook. The book is a comprehensive guide to the ways in which people use positive illusions to cope with stress and to maintain a positive outlook. The book is a comprehensive guide to the ways in which people use positive illusions to cope with stress and to maintain a positive outlook.



ABOUT THE AUTHOR

Ed Simon is an Editor-at-Large for *The Marginalia Review of Books*, a channel of *The Los Angeles Review of Books*, a contributing editor for the *History News Network*, and a staff writer at *The Millions*, which the *New York Times* has called the "indispensable literary site." He is the author of several books, most recently *Furnace of this World; or, 36 Observations about Goodness*. His essays have appeared in *The Atlantic*, *The Paris Review Daily*, *The Washington Post*, *Newsweek*, *Poetry*, *McSweeney's*, *Aeon*, *Jacobin*, *Solan*, *The New Republic* and *The New York Times* among dozens of others.

What Readers Are Saying:

"Between the struggle for religious certitude and stick-in-the-mud atheism is Ed Simon's honest and authentic exploration." – Peter Bebergal, author of *Strange Frequencies* and *Season of the Witch: How the Occult Saved Rock and Roll*

"Ed Simon's powerful, searching essays are conversant with a startling range of subject matter: Augustine and Whitman, Bob Dylan and Thomas Paine, Catholicism and Cathars, Cotton Mather and Martin Luther. Simon's mind goes, quite simply, everywhere." – Tom Bissell, author of *The Disaster Artist*

"[Simon] piques your interest with a vision that is like an impossible mashup of William James and George Carlin... equal parts poet, prophet, and philosopher." – J.C. Halliman, author of *The Devil is a Gentleman: Exploring America's Religious Fringes* and *B & Me: A True Story of Literary Arousal*

"From dusty reliquaries to Walt Whitman's odes, from Thomas Paine to Thomas Moore and all across the persistently stubborn landscape of the American religious imagination, Ed Simon's essays help readers to understand how we got to this complicated moment in American religious history." – Kaya Oakes, author of *Slanted and Enchanted: The Evolution of Indie Culture and Radical Reinvention: An Unlikely Return to the Catholic Church*

"Like William Blake writing *The Lives of the Saints* or Nietzsche drawing a map to Utopia, Simon succeeds on his own impossible terms." – Brook Wilensky-Lanford, author of *Paradise Lust: Searching for the Garden of Eden*



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(I am Satan, and nothing human is alien to me.)

- Dostoevsky, *The Brothers Karamazov*

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BOTTLE OF BEER

By Horace Jeffery Hughes



BOTTOMLESS BOTTLE OF BEER

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Illustrated by Terrance Lindall

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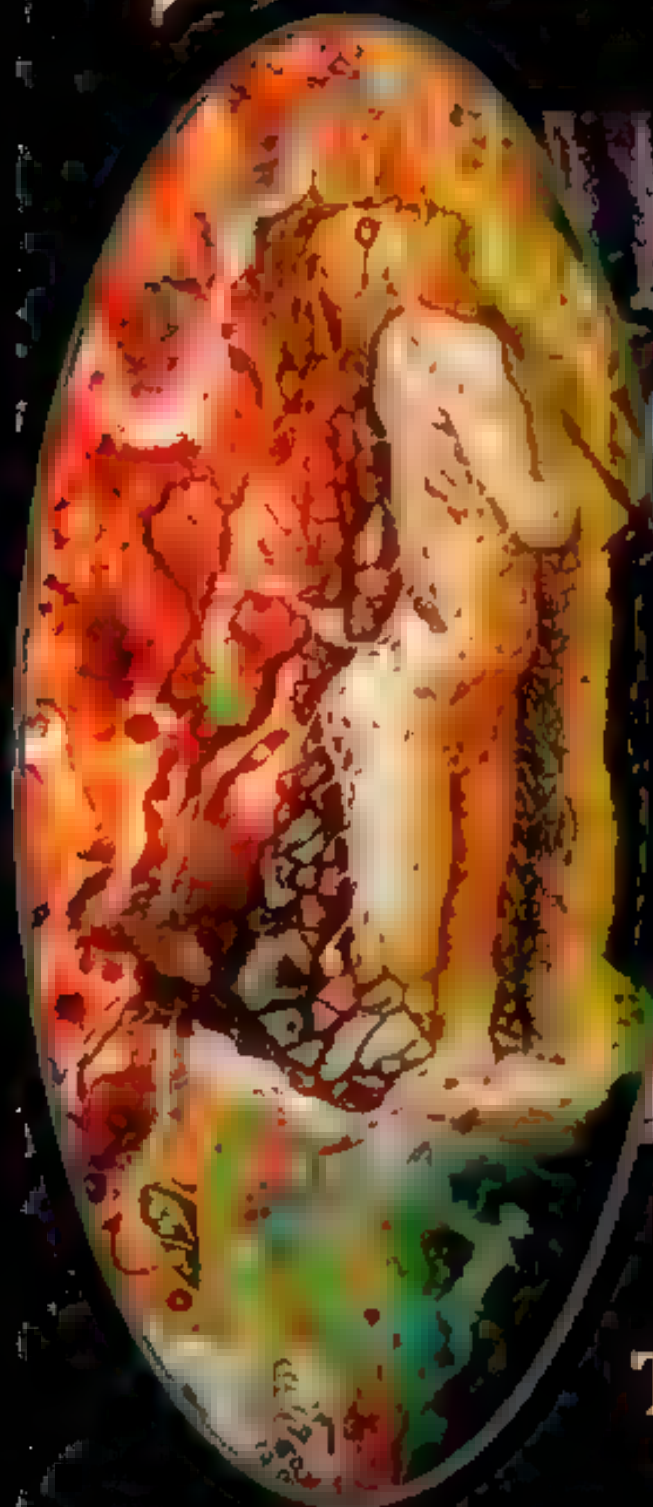
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St. John the Divine and 3 more

Phantasmagoric Prophecies in Art: From the work of Terrance Lindall and Bienvenido Banez

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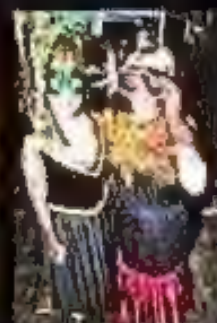
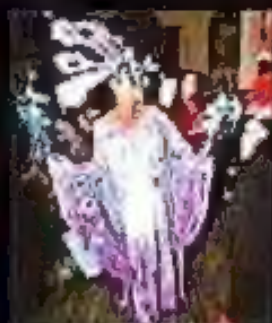
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